

# The Musical World.

PUBLISHED EVERY SATURDAY MORNING.

Terms of Subscription, per Annum, 16s.; Half year, 8s.; Three Months, 4s.; (Stamped Copies 1s. per Quarter extra. Payable in advance, to be forwarded by Money Order, to the Publishers, Myers & Co., 22, Tavistock-st., Covent Garden

No. 31.—VOL. XXX.

SATURDAY, JULY 31, 1852.

Price Fourpence.  
Stamped Fivepence.

## BIRMINGHAM FESTIVAL.

We have been favoured with some particulars connected with this great meeting, which we hasten to present to our readers.

The dates of the performances are fixed for the 7th, 8th, 9th, and 10th of September.

The principal singers engaged are:—

Madame Viardot Garcia, Madame Castellan, Miss Dolby, Madlle. Anna Zerr, Madlle. Bertrandi, Miss M. Williams, and Madame Clara Novello; Signor Tamberlik, Mr. Lockey, Mr. T. Williams, and Mr. Sims Reeves; Herr Formes, Mr. Weiss, Signor Polonini, and Signor Belletti. The principal solo performers are:—Violin, M. Sainton; violoncello, Signor Piatti; contrabasso, Signor Bottesini.

The following is an outline of the programmes, morning and evening:—

Tuesday morning—*Elijah*.

Tuesday evening—*Walpurgis Night*, and miscellaneous concert.

Wednesday morning—Mendelssohn's *Christus*, a motett of Dr. Wesley, and the *Creation*.

Wednesday evening—Miscellaneous concert, including the finale to *Lorely*, by Mendelssohn.

Thursday morning—*The Messiah*.

Thursday evening—Beethoven's Choral Symphony, and a miscellaneous concert.

Friday morning—*Samson*, which has never been performed at any Birmingham Musical Festival in a complete form.

The chorus will consist of eighty sopranos, eighty altos, eighty tenors, and eighty-four basses.

The strength of the band may be estimated by the following list of executants:—

First Violins.—Messrs. Sainton, Blagrove, principals; Banister, Bezeth, Browne, Case, E. Chipp, Clementi, Cooper, Cusins, Dando, Day, Deloffre, Doyle, Goffie, G. A. Griesbach, Eames, H. W. Hill, Love, Mellon, Patey, Pollitzer, Seymour, Thirlwall, Thomas, Tourneur, Watson, Zerbin. Second Violins.—Messrs. Watkins, principal; Anderson, W. M. Blagrove, Bort, Bradley, Buels, J. J. Calkin, C. Griesbach, H. Griesbach, Gunnis, Hayward, G. Hayward, Jay, Kelly, Loder, Marshall, Newsham, Nickel, Payton, Perry, Pigott, Shargool, T. Shargool, Thirlwall, Jun., Westropp, Wilkins. Tenors.—Messrs. Hill, principal; Alsept, Boileau, R. Blagrove, Betts, S. Calkin, Glanvill, Hann, Hughes, Thomas, Thompson, Trust, Venua, Wand, Webb, Westlake, E. J. Westropp, T. Westropp. Violoncellos.—Messrs. Lucas, principal; Aylward, G. Calkin, J. Calkin, H. Chipp, Guest, Hancock, Hatton, Haussmann, Paque, Piatti, solo, Phillips, R. Reed, W. Reed, Rogé, L. N. Schroeder, Shepherd, Waite. Double Basses.—Messrs. Howell, principal; Bottesini, solo; Bull, Campanile, Castell, Edgar, Flower, Griffiths, Mount, Pratten, Reynolds, Rowland, Severn, L. D. Schroeder, Vaudrelon, Winsor, Winterbottom. Flutes.—Messrs. Pratten, De Folly, Stanier, Tilley. Oboes.—Messrs. Barret, Nicholson, Malsch, Horton. Clarionets.—Messrs. Lazarus, Williams, Maycock, Roxbee. Bassoons.—Messrs. Baumann, Larkin, Godfrey, Blythe. Trumpets.—Messrs. Harper Jun., T. Harper, Irwin, Hanley. Horns.—Messrs. C. Harper, Jarrett, Rae, Keilbach. Trombone.—Messrs. Cioffi, Smithes, Jun., Healey.

Ophicleide.—Mr. Prosper. Serpents.—Messrs. Standen, Thurstan. Double Drums.—Mr. Chipp. Slide Drum and Triangle.—Mr. Seymour. Bass Drum.—Mr. Horton. Organ.—Mr. Stimpson. Conductor.—Mr. Costa. J. O. Mason, Esq., Orchestral Steward. J. F. Ledsam, Esq., Chairman of the Committee.

A festival of unprecedented grandeur and completeness. The *Christus* and *Lorely* of Mendelssohn will alone suffice to attract the interest of all lovers of music. The new work by Dr. Wesley is also an item of importance.

## HEREFORD FESTIVAL.

We have yet received no particulars about this meeting, which will come off between the Birmingham and Norwich Festivals. We are able, however, to state that, among the oratorios to be performed, will be Mendelssohn's *St. Paul*, which was never yet produced in Hereford. The musical proceedings will, as heretofore, be under the direction of Mr. Townsend Smith, Organist of the Cathedral.

As soon as we are possessed of further particulars we shall publish them.

Since writing the above, the following paragraph has appeared in the local papers:—

HEREFORD MUSICAL FESTIVAL.—The arrangements for the "Festival of the Three Choirs" of Worcester, Hereford, and Gloucester, which will be held this year at Hereford, are now in a forward state. It has been decided that the meeting shall be held in the week commencing Monday, the 13th September next. Monday will be devoted, as usual, to the morning and evening rehearsals at the Cathedral and County Hall, and on Tuesday the festival will open with the usual full service at the Cathedral, the first concert taking place that evening at the Shire Hall. The festival will close on Friday, the 17th September. Mr. Townsend Smith, the indefatigable conductor of the Hereford festivals, has succeeded in making the following engagements:—Madame Clara Novello, Mrs. Endersohn, Miss Williams, Mr. Sims Reeves, Herr Formes, Mr. Lockey, and Mr. H. Phillips. Madame Clara Novello has deferred her departure for Madrid (where she has an engagement at the Opera, commencing on the 24th September) in order to attend Hereford Festival. The following stewards have accepted office for the festival:—Dr. Hampden, Bishop of Hereford; the Rev. W. S. Napleton Pevoire, of the Moor; Lord Rodney; Mr. W. Money Kyrie, of Homme-House, Herefordshire; Mr. D. D. Peplow, of Garnstowe; Mr. J. P. Corbett, Salop; and Mr. T. Evans, Sufton Court. The programme is not yet out, but the festival will be rendered doubly attractive by the completion, in great part, of the improvements at the Cathedral, the progress of which has of late years, much detracted from the completeness of the arrangements. Hereford is now the only one of the three cathedral cities not accessible by railway, but ere the festival of 1855 there will be, at least, two railways completed to the city—the Hereford, Ross, and Gloucester, and the Shrewsbury and Hereford, both now in progress. It will then present features of a very different character to those which have hitherto marked the history of these triennial gatherings.

We have the programme in our possession. The *Creation* will be performed on Wednesday morning in the Cathedral, *St. Paul* and the *Last Judgment* on Thursday (a long dose for one morning, with a concert to follow at night), and the *Messiah* on Friday. The programme of the evening concerts presents no particular novelties. There is to be a ball after the concerts on Tuesday and Thursday. We wish the Hereford Festival success, for the sake of the Charity, but the gigantic meeting at Birmingham coming immediately before it, will be a formidable opposition, the more so from the fact of the small city and the big town being in such near proximity to each other.

#### NORWICH FESTIVAL.

THIS great musical festival, which is second to no important musical meeting in the country, promises to be one of unusual interest this year. The accomplished musician, Benedict—in consequence of whose absence in America the meeting was postponed from the last year to the present—will, as usual, direct all the musical arrangements. He has already entered into engagements with the following eminent singers:—Madame Viardot, Madame Fiorentini, Misses Louisa Pyne, Dolby, and Alleyne; Messrs. Sims Reeves, Lockey, and Weiss, Signor Gardoni, Signor Belletti, and Herr Formes.

The programme promises a great amount of novelty. There will be two new English oratorios; one by Dr. Bexfield, and one by Mr. Pierson, who formerly held the chair as Professor of Music at the University of Edinburgh.

The evening concert will comprise selections from Spohr's *Faust*, Macfarren's *Charles the Second*, Meyerbeer's *Prophète*, Benedict's *Minnesinger*, the finale of Mendelssohn's unfinished opera, *Lorely*, and *A Midsummer Night's Dream* of the same composer, with Mrs. Fanny Kemble to read the text.

The orchestra and chorus will be on the same magnificent scale as is usual at the Norwich Festival. More than one hundred of the executants have been selected from London. The soloists will be Sainton, Blagrove, and Bottesini.

The dates of the Festival are fixed for the 21st, 22nd, 23rd, and 24th of September.

We shall shortly be in possession of further particulars.

#### JULLIEN'S OPERA.

*Pietro il Grande* is announced, and will be produced next week—most probably on Saturday. Thus all speculation is at an end, as to the production of Jullien's first lyric work at the Royal Italian Opera. Of the music, we learn the most favourable reports. The singers are all delighted with their parts, and a legitimate and triumphant success is confidently anticipated by all who have attended the rehearsals. The curiosity of the musical public is wound up to the very

highest pitch, and perhaps no work of the kind produced, or, more properly, about to be produced, in this country, has originated so much controversy and speculation.

Of the plot of *Peter the Great* we have only seen a slight sketch; but what we have seen assures us that the story is treated with simplicity and clearness. The piece is divided into three acts. In act one, Peter and his suite are working in the dockyard of Zaandam, in Holland. They are all disguised. Among the women who supply the workmen with provisions is Catherine, who falls in love with Peter. Catherine has a sweetheart, whom she makes jealous by her seeming preference to Peter. This gives rise to a "row," which leads to an attempt on the part of the sweetheart to kill Peter when all have retired, but Catherine steps in, and saves his life. Subsequently, Peter's incognito is disclosed, when he sets sail for Russia, leaving poor Catherine in despair.

In the second act—several years subsequent to the first, according to history—the scene takes place before the battle of Pultava, or Pultowa. The Russian and Swedish armies are encamped within sight of each other. Peter, secure in his position, gives a grand feast in his tent. In the midst of their revelling, Catherine breaks into the tent, and informs them that the Swedish army is being reinforced by an immense body of Turkish troops, and that the two armies together are marching upon the Russian camp. At Catherine's instigation, Peter gives her jewels of price, with which she hastens to the Grand Vizier, and induces him, by these present and her own melting words, to draw off his force. The Swedes alone attack the Russians, and are defeated with great loss. Thus Catherine saves Peter and his entire army from destruction.

In act the third, we are in the Kremlin, at Moscow. It is night, and a band of conspirators steal into the silent and deserted street, and there swear to assassinate Peter that night. Heading the conspirators is Rossomak, Hetman of the Cossacks—the Iago of the piece—who hates Peter for several reasons, and is banished by him to Siberia. The conspirators have escaped from the mines of Siberia, and have come to Moscow to take revenge on Peter for his fancied neglect and severities. Time and circumstances favour their attempt. It is the night when, according to royal Russian usage, the Tzar has to select his empress from the daughters of the Boyars or noblemen assembled on the occasion. (In this incident, Mr. Desmond Ryan is borne out by history. After such fashion did Alexis, father of Peter, choose his Tzarina). The royal palace is thrown open, and all visitors admitted. So far, so good for the assassins. While they take the oath of murder in the street, they are overheard. Catherine, in the hope of again seeing Peter, has journeyed to Moscow, and has just entered within the Kremlin, and in sight of the Palace, when she falls exhausted on the steps of a church door, and hearing footsteps, conceals herself behind a pillar.

In this position she learns the designs of the conspirators; and when they depart, she hastens to the palace, gains admission to Peter, and apprises him of his danger. Precautions are carefully taken, by which the assassins are drawn into their own net and entrapped. Peter, who loved "even-handed justice," deals with Rossomak himself, and kills him with the weapon directed against his own life. Thus Peter, for the third time, is saved by Catherine, and acknowledging the interposition of Providence in her person, he selects her for his imperial partner.

The author of the book has violated history to the utmost limits of poetical license, by bringing the Turkish army to Pultowa. It was on the banks of the Pruth, and some years after, and when no Swedish army was near, that Catherine, by presents and fair words, bought off the Grand Vizier, who allowed the Russian army to take their departure, when he had them completely in his toil. But more of this when we have perused the libretto.

The following will be the cast of the principals:—Peter, Tamberlik; Menzikoff, Stigelli; Galitzin, Soldi; Lefort, Tagliafico; Sherematoff, Polonini; Bauer, Luigi Mei; Hetman Rossomak, Formes; Zeinberg, Rommi; and Catherine, Anna Zerr.

Upon the scenery, decorations, and appointments, the management has been more lavish than ever. The battle scene, in the second act, we understand, will be one of the most gorgeous and magnificent spectacles ever presented on any stage; while the imperial throne-room, in the last act, with the assemblage of courtiers, nobles, ladies, pages, officers of all hues and climes, &c., &c., will be no less striking and splendid.

The ballet constitutes an important item in Jullien's opera. In the first act a grand *fête* takes place in the dockyard of Zaandam, in which there are some exceedingly charming and characteristic dances; and in the last scene, in the palace, there is introduced the Mazurka, Polonaise, and dances with choruses.

So much for *Pietro il Grande* this week. We shall probably return to the subject in our next, with new matter.

#### MR. LUMLEY AND THE OPERA.

(From the *Morning Chronicle*.)

OFFICIAL announcement having been made that the present director of Her Majesty's Theatre will retire from his post at the close of the present season, it is an act of simple justice to that gentleman, that those who have for several years past traced each step in his management, and submitted to the public occasional opinions upon its details, should offer some general summary of his operatic career, and some testimony to his valuable services to the cause of Art.

It is not necessary that we should do more than advert to the fact that, when Mr. Lumley entered upon the management of the Opera-house in the Haymarket, in 1842, the fortunes of that establishment were in a perfect tangle of misfortune—a complicated cobweb, in one corner of which lay the bloated spider of Chancery. Having chiefly to deal

with Mr. Lumley as a sedulous provider of first-class entertainment for the public, we may briefly dismiss this part of the subject. Bringing distinguished professional tact and experience to bear upon the difficulties of the position, and combining with these qualifications an aptitude for bold but practical suggestion, the present director was speedily enabled to place the establishment upon such a footing, that, unincumbered by the financial cares and embarrassments which ordinarily beset a manager's course, he could devote himself to the development of the artistic resources of his theatre, and to the perfecting of the entertainments he had undertaken to provide.

How this duty was discharged will perhaps be best ascertained from a recapitulation of the operas which Mr. Lumley placed, for the first time, upon the stage of Her Majesty's Theatre. Looking back through the file of *affiches*, season behind season, it is not easy to realize an estimate of the immense amount of forethought, energy, expenditure, and artistic talent represented by each announcement. Those of our readers who may remember an article which appeared in *The Morning Chronicle*, at the commencement of the last opera season—in which it was sought to give a detailed account of the various departments of industry which are called upon to contribute to the preparation of a grand opera—will be able, better than most persons, to appreciate the industrial and artistic efforts necessary to the success of a single performance. In that article, the result of long and careful personal investigation, aided by the official records of Her Majesty's Theatre, will be found better evidence of the comprehensive, costly, and judicious system pursued by Mr. Lumley, than any general phrases can offer. And if those who recollect, or may take the trouble to refer to the details then given, will multiply the single effort there described by the number of the operas we are about to mention as having been produced for the first time at the Haymarket, a fair idea will be obtained of the nature of the system which Mr. Lumley has so long and so energetically administered.

Among these are *Don Carlos*, one of the scientific and elaborate works of Mr. Costa, at that time, the musical director at Her Majesty's Theatre—I *Masnedieri*—Verdi's treatment of *The Robbers*, the charming *Figlia del Reggimento*, by Donizetti, Verdi's *Ernani*, Meyerbeer's *Roberto il Diavolo*, Auber's *Gustavus III.*, *Masaniello*, and *Il Prodigio*, Thalberg's first opera, *Florinda*, Halévy's *Tempesta*, Beethoven's *Fidelio*, Herold's *Zampa*, Alary's *Tre Nozze*. Besides these are *I Due Foscari*, *I Lombardi*, *Nabuco*, *L'Ajo nel Embarazza*, *I Cantatrice Villane*, *Medea*, *Adelia*, *Don Pasquale*, *Linda di Chamouni*, *La Favorita*, *Roberto Devereux*, *Maria di Rohan*, and the *Così Fan Tutte*. In this list, each school of operatic music will be found illustrated by its best specimens, and the learned and classical style, the flowing and voluptuous, the gorgeous and melodramatic, and the sportive and sparkling, are each and all strikingly represented in the *répertoire* we have examined. Adding to these the works which are termed "stock" operas, and which have been, from time to time, produced upon the boards of Her Majesty's Theatre with the utmost care and completeness, we shall arrive at the conclusion that the establishment in question, under its now retiring director, has nobly fulfilled its duties, so far as regards the presentment, in the best possible way, of specimens of every class of composition which has legitimately attracted the attention of the musical world. Mr. Lumley neither wedded himself to a single school, nor blindly tried every novel experiment that suggested itself; but, while selecting his



music in that eminently catholic spirit which is inseparable from true art, he took care that what he submitted to his subscribers should, at all events, be the best of the particular school it professed to illustrate. Unless he could have created composers, we are at a loss to understand what more Mr. Lumley could have done; and for his spirited and continuous efforts in this department of managerial duty, we tender him our most cordial acknowledgments, in which all who have considered the subject will fully join.

So much for the operas produced at Her Majesty's Theatre. Before passing to those who executed them, we should mention two works, of a hybrid character, which were also performed at this establishment. One is Felicien David's *Desert*, the other, Rossini's *Stabat Mater*. Our own opinion of such works, and of the two we have named, has been freely given—we give it with equal readiness that Mr. Lumley was compelled, by the sensation they created elsewhere, to afford his subscribers the opportunity of hearing them; and we are no less bound to add that they were executed with a perfection which, even to the minds of the composers, must have left the London judgment upon them a final one.

We now come to the brilliant list of executants who have been introduced, or reintroduced, to a London public by Mr. Lumley. Let us, in courtesy, begin with the ladies. We had thought of annexing an epithet to each name, but perhaps few opera-goers would be satisfied with the single phrase we might affix, and each name is in itself more than sufficiently suggestive. Here is such a roll-call as has not often been heard—Jenny Lind, Sontag, Frezzolini, Parodi, Tadolini, Cruvelli, Moltini, Favanti, Castellan, Rita Borio, Catherine Hayes, Rossi Caccia, Giuliani, Ida Bertrand, Fiorentini, Caroline Duprez, Schwartz, Barbieri Nini, Alaymo, Corbari, De La Grange, Alboni. How it is that we cannot add Joanna Wagner's name to this list, they best know who know also for what England is alone to be valued. The names of Grisi, Persiani, and other celebrities who had made their English reputation before Mr. Lumley came into the management, will, of course, occur to all readers, who will also remember in how many brilliant evenings those great artists have "assisted" under Mr. Lumley's régime.

Among the male artists who have fulfilled engagements with Mr. Lumley, are Lablache, Moriani, Rubini, Tamburini, Mario, Gardoni, Calzolari, Fraschini, Guasco, Baucarde, Sims Reeves, Ronconi, Superche, Belletti, Fornasari, Staudigl, Sapenta, Ferranti, Ferlotti, F. Lablache, and Coletti, with numerous artists of great, but of comparatively second-rate, merit, as Mercuriale, Susini, Fortini, and Bouché.

Therefore, looking at the names we have given, and observing that they comprise, with scarcely an exception, those of every vocalist of European reputation who has sung during the period of Mr. Lumley's management, we cannot content ourselves with a hesitating or qualified tribute to the judgment and liberality which have paraded so brilliant an array of musical genius before a London public. In the names themselves, thus recorded, will be found at once the most ample and the most suggestive testimonial to Mr. Lumley's management of the lyrical department of Her Majesty's Theatre.

In the Ballet department the distinction which Her Majesty's Theatre has obtained, of late years, has been as remarkable as well-merited. The poetical character of the grand ballets which have been produced here, no less than the magnificence of their appointments, gave the theatre a proverbial reputation for these graceful terpsichorean spec-

tacles. *Alma, L'Aurore, Ondine, Eoline, Electra*, and *Les Elemens*, will long survive in the recollection of the *habitué*; but there is a long list, besides, from which we would select the names of *La Esmeralda, La Vivandière, Kaya, Zelig, Le Pas de Quatre, Le Jugement de Paris, Diane, Le Delire d'un Peintre, Caterina, Lalla Rookh, Coralie, Thea, Les Fleurs Animées, La Fiancée, Les Houris, La Bacchante, La Gitana, Orithea*, and *L'Ile des Amours*. These, and numerous others of lighter texture, were all original. Mr. Lumley also transferred from the French stage several of its most effective ballets. Among them were—*Le Lac des Fées, La Giselle, La Tarantale, La Sylphide*, and the delightful *Diable-a-Quatre*. And to name the dancers who performed in these productions is really to name all the leading artists of Europe. Taglioni, Cerito, Guy Stephan, Fanny Elssler, Carlotta Grisi, Ferraris, Adèle Dumilatre, Lucile Grahn, Rosati, Monti, and a perfect host of second-rate talent, not forgetting the charming little Viennese dancers, who made quite a feature in their season. Perrot, St. Leon, Paul Taglioni, Coulon, Venafrà, Charles, Gosselin, were some of the leading male dancers. Nor, while alluding to this part of the subject, should it be forgotten that, both in Paris and in London, Mr. Lumley has instituted schools for stage dancing, which have been the means of assisting numerous young artists of talent to obtain an honourable livelihood, and in several cases to develop powers which have already placed them in distinguished places in their profession. Those who are interested in understanding the character of these schools have only to refer to the article to which we have alluded, and in which their system is fully described.

In taking leave—we trust, only for the present—of a manager who has done so much for art and its professors, it appears to us that, in recapitulating the principal features of his operatic career, we have amply justified an expression of sincere regret that his administration is brought, at least for the time, to a close. It is matter of notoriety that such close is not attended with the prosperity and triumph which the conduct of the manager deserved, and which it long seemed probable that he would enjoy. It is not necessary for us to enter into the question why such is the result of a management which has been carried on so ably. We are convinced that, as regards the spirit in which the theatre has been directed, and the liberality which has been displayed in providing entertainment for the subscribers (in the face of difficulties of which the mass of those subscribers themselves can have little idea), Mr. Lumley has pursued a straight forward and honourable course, and one from which, should any succeeding director depart, he will fatally err. We cannot, however, bring ourselves to believe, looking at all that Mr. Lumley has achieved for the interests of the lyric drama, that those who have so frequently and so loudly acknowledged his eminent services will consent to their final discontinuance; and we trust, for the credit of the public for whose higher tastes he has so efficiently and liberally provided, that an earnest and vigorous attempt will yet be made to avert so great a calamity to the operatic stage. But, should the patrons of art in this country idly acquiesce in a misfortune which they will themselves be the first to deplore, we can only say that—considering Mr. Lumley's career to have been alike creditable to himself, serviceable to art and artists, and satisfactory to the public—we tender him our thanks for all that he has accomplished; and we sincerely hope that success in private life may speedily compensate him for any disadvantages to which he may have been subjected during his management of Her Majesty's Theatre.

## FOREIGN RESUME.

PARIS.—At the Grand Opera, the attractions with which the directors have during the last week been endeavouring to combat the intense heat, have consisted of *Guillaume Tell* and *Le Juif Errant*. It appears that Gueymard is not as much liked by the Parisian public in the character of Léon as he is in that of Arnold. The Senor Mathieu is engaged at the Opera. His first character was to be Edgardo in the *Lucia*. He is said to have improved considerably of late.

At the *Théâtre Lyrique*, the new three-act opera by Adolphe Adam, as well as that in two acts by Georges Bousquet, are in active rehearsal. There is every probability that the theatre will be opened somewhere between the 15th August and the 1st September.

Some of the theatrical papers have announced that Madame Stoltz was engaged for the month of January next at the *Théâtre Lyrique*; but it appears that there is no truth in the report.

The tenor, Luchesi, who is singing at present in the Italian operatic company at Marseilles, has just been engaged for seven months at the principal theatre of Barcelona. He is said to have been very successful in *Mathilde di Shabran*.

It is said that Rossini was never in better health than he is at present. The following circumstance connected with the great *maestro* is reported as having recently occurred in Florence. For the last two years, the Sultan, who is exceedingly fond of music, has on several occasions offered Rossini fabulous sums of money, besides all sorts of Turkish decorations and orders of merit, on condition that he would compose him some lyrical work or other. As Rossini never returned any answer, his Highness determined to send one of the *attachés* of the Embassy with strict orders not to leave him without having obtained something for the theatre at Constantinople. The *attaché* accordingly visited Rossini, who received him with his accustomed politeness, and begged him to wait a few seconds. The composer then went up stairs to his study. About an hour afterwards he came down again with a manuscript, hardly dry, in his hand. "Will you be kind enough to give that to the Sultan?" said he to the *attaché*. "What is the price?" asked the latter. "Nothing—I am only too happy that I am able to do anything that can please his Highness." Knowing the Sultan's taste for military music, Rossini had composed a new march.

Ernst has given three magnificent concerts at Geneva. He will shortly proceed to Aix and Chambéry, in obedience to a pressing invitation from the brilliant society of all countries who frequent these towns during the season.

Several of the papers have reported that Caroline Duprez will shortly make her appearance at the *Opéra Comique*. As yet, however, she has not signed any engagement.

The new opera, *La Croix de Marie*, was played four nights last week.

BERLIN.—It appears that Roger is a great favourite in the Prussian capital. In spite of the great heat, the theatre is crowded every night he sings. Besides appearing in his old parts, he will shortly sustain the character of Eleazar in *La Juive*, Edgardo in *Lucia*, and Fernando in *La Favorite*.

VIENNA.—The anniversary of Glück's birth was celebrated here on the 4th instant. Some few years since, his admirers restored the monument erected to his memory in the cemetery of Mazleindorf. A small marble tablet, let into the masonry of the original monument, bears the following inscription:—

"Here lies a good and loyal German—a zealous Christian, and

a faithful husband—the Chevalier Christophe Glück, a great master of the sublime art of music. He died on the 15th November, 1787."

Madame Otto Goldschmidt and husband have just left Hamburg for the baths of Scheveningen, in Holland.

Pischek is in Hamburg, where he made his appearance in the *Nachtlager*.

The BRUNSWICK Musical Festival took place on the 1st and 4th of the present month. Among the compositions performed on the occasion were, the *Elijah* of Mendelssohn and the 9th Symphony of Beethoven.

Poultier has returned to Paris from his provincial trip to Dijon, Chalons, and the neighbouring places.

Madame Sontag is at present staying at Ems, which place she will leave very shortly, if, indeed, she has not already done so. The illustrious *prima donna* intends stopping a week at Paris, and then proceeding directly to Liverpool, whence she will embark for New York.

## HER MAJESTY'S THEATRE.

ON Saturday *Puritani* was repeated, and was followed by a new ballet divertissement, entitled *La Bouqueterie*, a very pretty piece of action with splendid dresses, beautiful scenery, and the most picturesque and admirable grouping. The dancing throughout was excellent. Mademoiselle Guy Stephan was the heroine, and had for her coadjutors the most charming and fascinating of *coryphées*, Esper, Rosa, Lamoureux, Allegrini, Pascales, &c. Mademoiselle Louis Fleury also lent her powerful attractions to the new ballet divertissement, than which nothing hardly could be more successful.

The performance of the *Sonnambula* on Tuesday night was rendered interesting by the first appearance of Mde. Charton on the Italian stage. Since 1846, when this lady formed one of the Brussels company at Drury Lane Theatre, she has been gradually progressing in her art. As *prima donna* of Mr. Mitchell's *Opéra Comique*, at the St. James's Theatre, Madame Charton attained the greatest popularity, and not many of the foreign singers who have visited this country stand higher in the good opinion of the public. Although in her own line—that of French comic opera—Mde. Charton has few rivals, perhaps no superior, in the present day; it was a step attended with no small risk for her to change the scene of her exploits, and venture upon the larger domain of Italian song. As, however, her new attempt was crowned with success, there is an end of argument about its advisability. Her vocal proficiency is now first-rate. She is an accomplished mistress of her art, and her talent is evidently not confined to any particular school. The only thing that militated against Madame Charton on Tuesday night, was the vastness of the theatre. She has yet to establish her command of a sufficient volume of tone to fill it satisfactorily. The clear and beautiful quality of her voice, no one can dispute; but its breadth and force were probably never before taxed so severely. Time, however, and further experience, will set this question at rest.

Mde. Charton's Amina is well conceived, and executed with the utmost finish. Her acting throughout is natural and graceful—everything, in short, but powerful. She portrays the various sentiments with extreme intelligence, and is as familiar with the stage effects as the most practised of Italian singers. Her singing may be criticised almost in the same words. It was always artistic, always easy, and

always finished. Her articulation, as usual, was remarkably distinct, and she did not appear to be at all embarrassed by the Italian language, in many respects so essentially different from her own. The *aria d'entrata* of Amina, "Come per me sereno," was executed with great brilliancy and the most graceful purity of intonation. The "Ah non giunge" was deficient in passion, but the exquisite neatness with which it was vocalised could not fail of making a deep impression. In both these great airs the sparing use of ornament and changes gave a certain freshness to the execution, which was in itself a charm. The largo, "Ah non credea," was sung with touching pathos, and both this and the rondo were taken in the original keys, a custom which, for evident reasons, has been departed from by many eminent singers since Persiani. In the chamber scene Mde. Charton's acting was excellent, although she overlooked the strong point on the words "Io rea non sono" (when Amina is protesting her innocence), to which other artists have accustomed us. In all the quiet scenes, and especially in the duet with Elvino, at the end of the first act, Mde. Charton entirely realised the idea of the author, and imparted the truest expression to the music. Her performance was received throughout with the greatest favour; she was recalled at the end of the first act, and twice at the conclusion of the opera.

Signor Gardoni was never better in Elvino, and never more thoroughly deserved the applause and recal which followed his execution of "Ah perche non posso." Signor De Bassini was quite at home in the character of Rodolfo, and sang "Vi ravviso" with much feeling. Mdlle. Feller was also efficient as Lisa, and obtained a good deal of applause in her opening air. The opera was altogether exceedingly well performed.

After the *Sonnambula a pas de deux* was danced in brilliant style by Mademoiselle Rosati and M. Durand. This was followed by *La Prova d'un Opera Seria*, in which Madame de la Grange exhibited her usual marvellous powers in the Hungarian air and variations.

The performance concluded with the new ballet divertissement, *La Bouqueterie*.

On Thursday *Lucrezia Borgia* was revived for the return of Madame Fiorentini, whose secession from the theatre for the last three months, has been so deeply deplored by the subscribers and public in general. Madame Fiorentini has been a universal favourite ever since she first appeared at Her Majesty's Theatre. Her beautiful voice, fine singing, and personal attractions, had always procured her a host of ardent admirers. These assembled on Thursday night to pay homage to her talents and beauty. Madame Fiorentini's reception was extremely cordial. The applause was genuine and lasting. No *clique* could, by any possibility, have originated so hearty and spontaneous a demonstration.

Madame Fiorentini's *Lucrezia* has very great merit. Her singing is admirable throughout, and, in some instances, forcible to a degree. The "Come é bello" was charmingly given, the first movement especially being irreproachable, and the address to the nobles, who taunt *Lucrezia* with her crimes, full of fire and passion. In the grand duo, in the second act, Madame Fiorentini quite surprised us by the intensity and abandon of her acting, and elicited the loudest plaudits from every part of the house. Nor did the fair artist show any deficiency in pathos and tenderness. Far from it. The last act exhibited the utmost refinement of maternal sensibility and feeling. In fine, Madame Fiorentini's *Lucrezia* was

an excellent performance from first to last, and was most liberally applauded throughout.

Signor de Bassini appeared to great advantage in Don Alfonso. His acting was powerful and energetic, more immediately in the third act, where so much of the action and singing is entrusted to him.

Gardoni's Gennaro is one of his best parts. He sang charmingly on Thursday night, and acted with more than his usual force.

Mademoiselle Ida Bertrand was the Orsini.

The opera was followed by the new ballet, *Zelie*.

#### ROYAL ITALIAN OPERA.

ON Saturday *Puritani* was repeated. The house was full and fashionably attended, and the performance passed off with immense éclat. Mario was in his best voice, and sang magnificently. Grisi, too, was in great force, and produced all her usual triumphs in Elvira.

Donizetti's *Anna Bolena* was presented on Tuesday night for the first time at this theatre, if we remember rightly, these three years. The character of the heroine is one of Grisi's most admirable impersonations. It offers full scope for the finest qualities of her acting, and she looks the unfortunate and beautiful queen to the life. Her performance on Tuesday declared her still without a rival. In many parts of the opera, and particularly in the whole of the last scene, where Anna's pride receives its severest shock, and her feelings are most cruelly tortured, she equalled, if not surpassed, any of her former efforts. She sang the "Al dolce guidami," and the subsequent prayer, "Cielo, a miei lunghi spasimi," which bears so striking a resemblance to the ballad of "Home, sweet home," with a tenderness that was quite irresistible. Among the many grand points in her acting—not to forget the startling exclamation of the words, "Giudici!—ad Anna!"—may be mentioned her change of manner when she first hears the music which accompanies the celebration of Henry's wedding with a new queen, and her attitude of despair when the real meaning of those festive sounds is explained to her. The expression of a sudden hope almost instantaneously quenched, could not be conveyed with more striking force. But the vocabulary of praise has been pretty nigh exhausted on this great performance, which, nevertheless, is rarely seen without suggesting something new, so elaborate are its details in the midst of its unvarying truth to nature.

Percy was perhaps the best performance of Rubini, and the cavatina, "Vivi tu," his most finished display of vocalization. Although no one has entirely come up to the standard created by that extraordinary singer, no one has so nearly approached it as Mario. We allude, of course, to the musical part, since, in the histrionic Mario has certainly surpassed his predecessor. His singing last night was in his happiest style. The cabaletta of the first air, "Ah! così ne' di ridenti," created a *furor*; and the "Vivi tu," in spite of a certain prodigality in the use of the falsetto, to which exception might be taken, was a scarcely less remarkable performance, and created the same effect upon the audience. After both his airs Mario was compelled to come forward; but he prudently declined to repeat either of them. Signor Marino's Henry VIII. was studied and careful, but somewhat wanting in the necessary weight and dignity. In the trio, where Percy confesses to Henry his attachment for Anna,



"Fin dall'età più tenera," Signor Marini's singing was effective, and his voice was heard to advantage in the concerted music. Mademoiselle Bellini was a very prepossessing Jane Seymour; but nervousness prevented her from doing all justice to the music. Madlle. Seguin, in the page, did not efface the memory of Alboni. Tagliafico, as usual, did all that could be expected for the subordinate part of Rochford. The orchestra and chorus, under Mr. Costa, exhibited their usual efficiency, and the general execution of the opera merited unqualified praise. The applause was incessant, and Grisi was more than once recalled.

### Dramatic.

DRURY LANE.—Press of other matter prevents our giving this week a detailed criticism of the new American tragedian, Mr. Buchanan, who made his first appearance at this theatre on Monday last. We must content ourselves, for the present, by saying that the impression produced on our own mind, and on the majority of the audience, was highly favourable. Mr. Buchanan is a young actor—we have heard that he has only been three years on the stage—and he has yet much to learn in his profession; but, in spite of this, his performance on Monday night was marked with a degree of intelligence, and adorned with beauties of such a striking nature, that we feel satisfied Mr. Buchanan only wants to persevere in order to raise himself to a position of the highest rank. Nature has done a great deal for Mr. Buchanan; he possesses a fine, commanding figure, a good eye, and most effective voice, while he is easy and noble in his demeanour, and certainly inferior to no one in the ease with which he treads the stage. Such being the case, let but Mr. Buchanan persevere, and we can assure him he will prosper. We must, at present, conclude our remarks, which we shall resume at length next week. We may, however, add that Mr. Buchanan has been most warmly received every night he has appeared, and been summoned before the curtain to receive the applause of the audience several times in the course of each performance. The farce of *Mrs. Johnson* has been withdrawn from the bills. It was not unsuccessful, but the title was calculated to make people believe that it was rather fitted for the Cole Hole than the Theatre Royal, Drury Lane. Such, however, was not the case, for though it was not particularly brilliant, it most decidedly contained nothing offensive. We think there can be no doubt that the author himself is to blame that his farce is not running now. Another time, he should recollect that there is an old saying that alludes to the fact of very disagreeable circumstances generally resulting to a dog if he is unfortunate enough to receive a bad name.

SURREY THEATRE.—The operatic season at this theatre, under the management of Miss Romer, an old and deserving favourite of the public, has, it appears, been prosperous, in spite of the oppressive heat of the weather, which exercises so deleterious an influence on dramatic entertainments. Miss Romer has assembled an efficient company, including herself as *prima donna*, Miss Poole as *mezzo soprano*, Mr. Borrani as bass, Mr. H. Corri as barytone, Miss H. Coveney as *seconda donna*, Mr. Travers as first tenor, &c. The whole of these are familiar to the public, and they act carefully and well together. Up to the present moment the performances have been confined to popular and established operas, which called for no remark; but on Monday night a new comic opera, entitled the *Devil's in it*, the libretto by Mr. Bunn, and the music by Mr. Balfe, was pro-

duced, and achieved a success which is likely to benefit the fortunes of the establishment.

The plot of the *Devil's in it* is precisely the same as that of the well-known French ballet, *Le Diable à Quatre*, performed so often at Drury Lane Theatre, under Mr. Bunn's direction, as the *Devil to Pay*—a restoration of the original title of the old English farce from which it was borrowed. We have the Count and his impetuous and tyrannical Countess—the basket-maker and his wife, so passionately addicted to dancing—and the other characters of the ballet, with nothing changed but their names. The story is well adapted to music, and Mr. Bunn has made the best of it, turning the prominent incidents to excellent account. Mr. Balfe has composed an opera, which, if it does not raise his fame as a musician, does not lessen it. It is a real *opera buffa*, tuneful, sparkling, natural, and full of life and vigour. The important situations are treated in a skilful manner, and the finales and concerted music exhibit the form and completeness which can only be derived from long practice and a thorough command of materials. Many of the pieces are in the composer's happiest vein, and two or three of them are equal in freshness and beauty to anything he has produced. The "writing," both for orchestra and voices in combination, as usual with Mr. Balfe, is always easy and polished. The general style of the music is light and fluent; there is no attempt at elaboration; and it is not a small thing to say, that from beginning to end there is nothing tedious, superfluous, or obtrusive. The whole goes on pleasantly, and it is a pleasure to hear it. We believe *The Devil's in it* is Mr. Balfe's twentieth opera. He has written for most of the principal cities in Europe, and has met with success in the first theatres of Paris, Vienna, Berlin, and London. It is a sad commentary on the present state of our national opera, and the prospects of our native composers, that a musician who has brought out original works at the Grand Opera and the Opera Comique in Paris, at Her Majesty's Theatre in London, and at Drury-lane, when Drury-lane was a musical theatre of importance, should now be compelled to seek a refuge in a minor theatre. The fact of his finding one, however, is creditable to the Surrey and its management, whatever may be the ultimate result of the speculation.

The performance of Mr. Balfe's opera, considering the resources of the Surrey Theatre, was remarkably effective. Every pains had evidently been taken, and the *mise en scene*, under the experienced superintendence of Mr. W. West, was worthy of a first-class establishment. The orchestra, ably directed by a German conductor, with whose name we are unacquainted, is small and incomplete, but by no means inefficient. Some of the principal players are very good, and a few reinforcements judiciously made would render it a highly respectable body. The chorus is also rather deficient in numbers than in quality. The greatest care and zeal were displayed in both departments wherever they were concerned; and the encore awarded to the overture, and the applause bestowed upon more than one of the choruses, marked the audience's appreciation of their efforts. The principal female characters devolved upon Miss Romer and Miss Poole. The former played the basket-maker's wife, the latter the irritable countess. Both of these ladies sang well, and acted with the utmost spirit and stage tact. Miss H. Coveney, a young beginner of considerable promise, was very efficient as Bridget, the Countess's maid. Mr. Travers, who possesses a fine tenor voice, and has decidedly improved in his singing, was the Count; Mr. Borrani played the magician; and Mr.

H. Corri, as the basket-maker, was extremely active and zealous. All the subordinate parts were respectably supported. The reception of the opera, by a house crowded to the ceiling, was nothing short of enthusiastic. There were seven encores—without including the overture—a graceful air with violin *obligato* (well played), "Oh! did we know, or could we learn," sung by Mr. Travers; a lively *aria d'entrata*, "With dance and song," sung with great vivacity by Miss Romer; the *stretta* of a very spirited comic duet for Miss Romer and Mr. Corri ("Tis your duty"); a bass ballad for Mr. Borroni, "If in the future's mystic book," a thorough Balfian inspiration; a characteristic *scena* for Miss Romer, "Was there ever seen such riches?" where the wife of the basket-maker finds herself in the apartment of the Countess; a duettino for Miss Romer and Miss Coveney, "Bring that dressing-table forward," one of the most purely graceful and melodious pieces in the opera; and a somewhat hacknied kind of ballad about friendship, for Mr. Travers, "Some hearts we find all senseless grown." Most of these encores were genuine, the only evident opposition being offered to the last. But better, perhaps, than any of the pieces that obtained the distinction of an encore was the opening air of Mr. Corri, in Act II., "Yaw-aw-aw," when the basket-maker has just awakened from his sleep—a quaint, charming, and original inspiration. The commencement of the *finale* to the first act, although bordering on the province of Auber, and the whole of the duet between the Countess and the basket-maker, "Now, conditions being signed," in which the old *Minuet de la Cour* is introduced, must also be cited for their ingenuity and freshness.

At the end of each act of the opera the applause was vociferous, and Messrs. Balfé and Bunn were both called before the curtain. After the last act, when Miss Romer and the principals had appeared, and Mr. Balfé had retired, Mr. Bunn thanked the audience in a short but appropriate address, which was followed by the heartiest demonstrations of approval. A more unequivocal success could hardly have been achieved.

VAUXHALL.—The Grand Musical Festival, which will take place on Monday, will be so literally in name, as well as substance; for we find in the list of vocalists no less celebrities than the entire lyric troupe of Her Majesty's Theatre. The mighty Lablache, and Gardoni, and Calzolari, and Belletti, and Ferlotti, and Madame La Grange, and Madame Fiorentini, and Ida Bertrand, and Madame Charton, and divers others of high status and sweet voices, will awaken the echoes of the royal property. And there is to be an entirely new Ballet, with the graceful title of *Leola; or, the Enchanted Lake*, with the piquante Pieron, and the agile Julien, and naiads, and coral grottos, and other dainty devices. Assuredly the vast gardens will hardly be vast enough to accommodate the thousands who will flock to feast their ears and eyes. Mr. Wardell, the director, does his spiriting vigorously, tastefully, and liberally.

#### BAUGNIET'S GALLERIES.

It is not necessary to enumerate the claims to notice of the young portrait painter from Belgium, who, in the course of a few years, has raised himself to so high a position in this country. All who busy themselves about art and artistries, are acquainted with M. Baugniet and his merits. It is enough to say, in a word, that if a singer, player, or com-

poser, male or female, is desirous of having his portrait taken, he must apply to M. Baugniet—that is, if he would have a good likeness. M. Baugniet's talent in this particular, is nothing less than marvellous. No daguerreotype could produce closer resemblances. M. Baugniet's eye is as sure as the sun's ray. These is no escaping its mercurial quickness. It could follow a race horse in full gallop, while the limner limned the features of the jockey. Almost all the artists of eminence in the musical world have had their likenesses taken by M. Baugniet, who has worked with such zeal, assiduity, and success, that you might almost as easily find a Frenchman not decorated, or a French musician not a "prix de Rome," as a professor of the divine art whose lineaments have not been drawn upon stone, in some manner, by the clever Belgian.

Our immediate purpose, however, is not so much to speak of M. Baugniet in general, but of two of his recent efforts in special:—"The Musical Union in 1851," and "The First Reading of a New Work." These are both on a large scale, and consist of groups of artists supposed to be assembled on the occasion of some special performance. The first, the largest, and perhaps the best, is a picture of a meeting at Mr. Ella's Musical Union, and includes all the artists engaged in the year 1851. Charles Hallé is seated at one of Broadwood's pianos, with his right hand on the keys, gazing intently at space. On the desk of the instrument is a copy of Sterndale Bennett's three musical sketches—*The Lake*, *The Millstream*, and *The Fountain*—one of the best compositions of its gifted author, who is standing behind, close to Hallé. Piatti is leaning listlessly hard by, holding his instrument erect. Behind the king of violoncellists is Pauer, the tall pianist from Vienna; and near him the great Bottesini, with his great contrabasso, the *manche* whereof, out-tops him by a head. In a compact group of three, between Bennett and Piatti, are observed Seligmann, Menter, and Pilet, all players upon the violoncello. Close to the pianoforte, at the corner opposed to that allotted to Piatti, is little Sivori, his violin under his right arm, and his bow in his right hand, as it were a walking-stick. Immediately in his rear are Laub, the violinist from Bohemia, who, in turn, are supported in the flank by Hill, the eager artist, and Deloffre, the best of second fiddles. A striking group of three is formed by the intellectual Ernst, who, seated in a chair, holds a paper in his hand, upon which the hearty Sainton is looking with evident and friendly interest; behind them, the accomplished Vicuxtemps gazes pensively. In the back ground, to the extreme left, is Eckert, the composer. Last, not least, Ella, the founder of the Musical Union, stands near a table, leaning with one hand upon a volume of "The Record;" and at the extreme right corner, is Baugniet himself, with pencil and palette, looking intently upon this intellectual gallery of phizzes, as though bent upon extracting the spirit out of each. On table and stool are dispersed volumes of Haydn, Mozart, Beethoven, and Mendelssohn, with a leaf of Spohr, and nothing of Bach or Handel—an oversight. The likenesses are hitting without exception. None is better than the other, since all are admirable. The general management and the grouping is exceedingly happy, and the attitudes of the figures are planned with a keen eye for variety of line. In its *genre* this picture is a masterpiece.

(To be concluded in our next.)

A new and original three-act drama is in rehearsal at Drury Lane Theatre, and will be produced as soon as possible.



## MADAME STOLTZ AT RIO.

(From *La France Musicale*.)

ONE of our *collaborateurs*, who is at this present moment in Brazil, has forwarded us some interesting particulars relating to the first appearance of Madame Stoltz, at the Imperial Italian Opera, at Rio.

He commences by relating a whole host of anecdotes concerning the celebrated artiste, and her reception by the most distinguished personages in Brazil. We do not give these anecdotes, as they would appear incredible. Ever since her arrival Madame Stoltz has merely left one *fête* to attend another; her presence is eagerly sought for at all the parties of the fashionable world, and even the Court has commanded her presence on several occasions. Whenever she leaves her hotel she is an object of curiosity for every one, and is greatly esteemed for her eccentric spirit and expansive disposition. A few days subsequent to her arrival, the Emperor sent her a magnificent casket of diamonds and other precious stones, accompanied by an invitation for a *fête* which was given a few days afterwards at a delicious imperial villa, some few miles distant from Rio.

These facts will enable the reader to form some idea how impatient the public was to hear the celebrated *prima donna*. Every place in the theatre was let some time previously, and the boxes had been sold for fabulous sums. It was on the 12th of June that Madame Stoltz appeared at the Imperial Opera House of Rio. The opera was *The Favorite*, which had been selected by the Emperor himself. All the Court, as well as the most distinguished personages and greatest beauties of the capital, were present on the occasion. The spectators manifested their delight with a degree of enthusiasm which most assuredly was never equalled in Europe. Hardly a note escaped from the fair songstress's throat without such noisy exclamations of applause bursting forth from all sides, that Madame Stoltz was obliged to stop every moment. In the fourth act the enthusiasm reached its highest point. The touching acting of Léonor brought tears into every eye, and the musicians in the orchestra, unable to remain any longer on their seats, all rose to admire the great *tragédienne*. Then commenced an avalanche of bouquets, which lay heaped upon the stage in such quantities that the actors were actually unable to move for them. The Empress herself set the example by ordering her first Lady of Honour, Mad. Beaurepaire, to throw the imperial bouquet on the stage. After the performances, one of the gentlemen in attendance was despatched to Madame Stoltz's box to say that their Imperial Majesties commanded her presence the next day at the palace, to compliment her.

On leaving the theatre, Madame Stoltz was carried in triumph to her carriage, and it was with great difficulty that the horses could advance a step, so great was the crowd of those who accompanied her. Verses in her honour were sold in the crowd, and, on her reaching her hotel, the orchestra came and played under her window the principal airs of *The Favorite*. The boxes for her second appearance fetched even a higher price than they did for her *début*. Our correspondent assures us that the price of a box for six persons was eight hundred francs.

[Such is the account of *La France Musicale*. Of course we cannot vouch for its freedom from a *little* exaggeration. All we can do is to exclaim with Dominie Sampson: Pro-di-gious.—ED. MUSICAL WORLD.]

## Foreign.

NAPLES.—The first number of the *Gazetta Musicale di Napoli*, a new periodical, contains a few notices indicating that musical life is not utterly asleep in the absolutist capital. Even at this burning season, *Piedigrotta*, a new opera in four acts, by Signor Luigi Ricci, just produced at the *Teatro Nuovo*, seems to have been moderately successful. Another opera, by Maestro Battista, is in preparation at the same theatre, with the title of *Il Corsaro della Guadalupa*. This will be followed by the *Violetta* of Mercadante. At the *Teatro Fonso*, *Dottor Sabato*, by Maestro Puzone, and *Elena di Tolosa*, by Maestro Petrella, are promised. No singer who has not been already named in the *Athenæum* is spoken favourably of, with the exception of Signor Pancani, a tenor. The critic compliments him on the possession of a good organ, vigorous and masculine, especially in its middle notes,—but continues, "as a singer, we can say little for him. In *Otello* he makes his task easy, by depriving his part of the larger part of its florid ornaments, which require vocal agility." The *maestri* invited to write for the *Teatro San Carlo* during the coming winter are announced to be, Signori Mercadante, De Giosa, and Staffa. "The last *maestro*," says the *Gazetta*, "in order to effect new musical effects, has sought for a subject of the fanciful description; and to avoid competition with operas of the same description, has suggested as subject"—the reader will hardly guess what—"Alceste." Signor Verdi is described as having his hands too full of commissions to have time to promise anything new to *San Carlo*. Nor is Signor De Giosa secured, since he, too, is said to be in request,—being at present occupied in setting *Diego Garias* for the Grand Theatre, at Trieste. The same *Gazetta* announces an interesting acquisition just made by the library of the College of Music. This is a collection of MSS. by Cimarosa. "It is well known," says the paragraph, "that the *maestro* sent everything that he composed to Cardinal Gonsalvi, who was his warm admirer, and who bequeathed the collection to Signor Paola Cimarosa, son of the composer. This gentleman has disposed of the MSS. (which include many unpublished works) to the College of Music, for the sum of two thousand ducats, and a life annuity of seventy ducats."—*Athenæum*.

## NEW CHORAL SOCIETY.

The following circular has been forwarded to us. We have great pleasure in inserting it:—

"It is proposed to form an Association for the performance of Sacred and Classical Music, both of the ancient and modern schools.

"The Directors of this Association believe there is ground yet unoccupied for its exertions, notwithstanding the existence of several large and influential societies, formed for the cultivation and performance of sacred music.

"They will bestow particular attention upon the mines of musical wealth, which are either yet unexplored or neglected, but which contain many superb compositions by the greatest masters; they intend also, occasionally, to perform those Oratorios which are popularly known, and which have been long stamped with the public approbation; but they will sometimes introduce Cantatas, &c., which may not perhaps be exactly embraced in what is considered to be strictly the School of Sacred Music.

"A chief point in the arrangements of the association will be to give an opportunity to living composers of producing works of merit before the public, without their encountering a heavy outlay, and expenses incompatible with a precarious chance of success. It is to be feared much genius has been prematurely extinguished,

and much talent has been buried in obscurity, from a mere lack of opportunity. This defect the Directors will attempt to remedy.

"The band will be carefully selected, and sufficiently powerful; the choruses will consist of members of the association, and of the profession at large; unwearied attention will be bestowed upon the rehearsals; but the best guarantee for excellence in the instrumental and choral departments, and in the general working of the association, will be the name of the eminent composer who has accepted the office of conductor.

"Upon these grounds the Directors are justified in believing they shall be favoured with the patronage of the nobility and of the influential classes of society, for a design, which aims at carrying on musical art to loftier degrees of perfection, while it gratifies a refined taste by opening new or neglected fields of composition. They may also look forward with confidence to the co-operation of amateurs, to whom a school of the highest order for improvement and practice, will be opened; but they depend especially upon the zeal and assistance of living composers, whose interests are blended so vitally with the success of the association.

"The association will consist of subscribers and members; the members will be admitted by the Directors, and will be privileged to take part in the rehearsals and performances at the discretion of the conductor.

"The Association hopes to give at least eight performances during the season.

"The Directors have it in contemplation to produce *Sebastian*, Bach's *Passion*, and other great works, at the earliest opportunity.

"The performances will take place at Exeter Hall."

### GLUCK.

#### A RHAPSODY.

GLUCK, the composer, was born in the Palatinate, and died at Vienna, in 1787, aged seventy-three. An old French review gives the following account of an interview with him:—

"Never have I seen a head or figure which made so deep an impression on me. A fine aquiline nose fronted a large and open face, which was threaded with wrinkles, and surmounted with thick and silvery eyebrows. These shaded two such brilliant eyes that they were almost savage, and appeared like the eyes of a youth lodged in a countenance of fifty years. A finely rounded chin contrasted with a mouth severely closed. A few curls of grey hair hung over his head, which was bald behind, and a large over-coat enveloped his tall and somewhat meagre frame.

"Have you ever composed?" said he.

"I have attempted this art, but what I wrote in my moments of enthusiasm, appeared to me afterwards so rude and frightful that I renounced the labour."

"You did wrong, for it is already an auspicious token when one is discontented with his first attempts. One learns music when a mere boy, because papa and mamma wish it, and from that time he pursues it at pleasure; but the soul is sweetly sensible to melody. Perhaps practice upon some half-forgotten air furnishes one with the first original idea, and this embryo, carefully sustained by other equally new ideas, terminates in some colossal creation. Ah! how is it possible to indicate singly the thousand ways by which one can reach the power of composing—it is a large path into which multitudes press. I myself have eluded the obstacles; I have reached the end. The kingdom of reveries is obtained only through an ivory door, and there are few men who have seen it even once, and fewer still who have passed it. The whole is a mystery; strange phantoms float here and there; some of them are sublime, but these are found only beyond the gates of ivory. It is still more difficult to go out from this sphere than to enter; one wanders, and turns, and is lost in a vortex. Many forget their dreams in the land of dreams, and become themselves shades in the midst of all these mists. Some awake and follow their floating visions, and immediately attain to truth. The moment arrives; they touch upon that which is eternal—upon that which is inexpressible. Behold the sun; it is the diapason, where harmonies, like those of the stars, plunge and envelope you in waves of light; tongues of fire surround you, and hold you entranced, like

one new born, till Psyche disengages you, and carries you back to the sojourn of harmony."

"With these words he rose to his feet, and raised his eye towards Heaven; then sank back to his seat, and drained his glass which I had filled. We were alone and silent. Cautious not to interrupt the meditations of such an extraordinary man, I waited and again he spoke, but with more calmness.

"When I penetrated to this vast field, I was pursued with a thousand anxieties, a thousand griefs. It was night; and grimacing masquers came to affright me, and twine themselves about me; spectres drew me down to the bottom of the seas, and again re-carried me to the luminous plains of heaven. Everything became darkness, and lightnings pierced the night, and these lightnings were tones of admirable purity, which sweetly moved me. I awoke, and saw a vast and limpid eye, which kept its gaze upon an organ, and each time that its shining visual ray coloured one of the touches, there went forth from it the most magnificent harmonies, such as I had never heard. Waves of melody rolled on all sides; and for myself I swam in this fresh torrent which threatened almost to overwhelm me. The eye directed itself upon me, and darkness returned. Then two giants in brilliant armour appeared; these were the *fundamental bass*, and the *fifth*. They drew me down again into the abyss, but the eye smiled upon me, and I heard a voice—"I know," it said, "that your heart burns with desire, and you would have the pleasant *third* come and arrange itself between the two statues; you shall hear its flowing voice, and shall reverence me with the train of my melodies."

"He stopped abruptly.

"And do you dream of this divine eye?"

"Yes, I dream of it; I find myself in the land of dreams. I was in an enchanting valley, and the flowers there sung together—a sunflower only kept silence, and bent droopingly towards the earth its closed cup. An irresistible attraction drew me towards it; it raised its head—the cup rounded, and from the midst of its leaves I saw appear the eye, with its look turned upon me; then escaped from me the harmonious sounds, which scattered among the flowers and seemed to revive them; they breathed forth with murmurs, and the effect upon them was like that of a plentiful rain after a long drought. Odorous vapors escaped them which intoxicated me; the leaves of the cup lifted above my head, and I lost my senses."

"With these words he arose, and strided from me with a rapid step. I waited vainly for his return, and then regained the village."

### NEW INSTRUMENTS BY SAX.

AFTER the original ballet, the finale commences with a march, to which the grandees of the empire move to present their respects and their loyal vows to the empress. This march is executed by fifteen brass instruments of a new system, but in an antique form designed and manufactured by M. Sax. These instruments, to which the inventor has given the name of *Sax-Tubas*, are combined in the following manner:—

1	Sax-tuba in B flat (octave),
1	" in E flat soprano,
4	" in B flat contralto,
3	" in E flat alto-tenor,
2	" in B flat baritone,
2	" in B flat bass,
1	" in E flat contra-basso,
1	" in B flat contra-basso.

The form of M. Sax's *tuba* is borrowed from the figures which we see upon Trajan's pillar at Rome. With the Romans, this instrument was sometimes called *tuba*, sometimes *buccina*, and even *ere recurvo*, because it was curved in such a manner that the large part, after passing under the arm of the musician, repassed over his shoulder, and presented the bell in front. The advantage of this form, for

power of sound in the open air, is that it avoids the elbows, which impair the free propagation of the sonorous waves. Nothing can give an idea of the volume of sound produced by these new acoustic contrivances of the intelligent maker, to whom we owe already so many beautiful inventions. The contra-bassos, in E flat and B flat, possess an unheard of power. This latter instrument, very easy to play, has *forty-eight feet* of development in its tube, with a conical diameter well-proportioned. It is the giant, the mammoth of the species.

As I have just said, the Sax-tubas, whose sound is at once shrill and prodigiously voluminous, are destined for music in the open air in great solemnities; but their effect in a close hall had not been sufficiently calculated. At the first representation of *Le Juif Errant* their impression was formidable, and out of proportion with the sonorous mass of the orchestra of the opera. Such was the talk throughout the hall, but in subsequent representations, the musicians put dampers on their lungs, and the effect, although still very powerful, perfectly harmonized with the rest of the instrumentation.

While I am upon the inventions of M. Sax, let me say a few words of the piece in *Le Juif Errant*, in which Halevy has introduced a quatuor of *Saxophones*, whose sympathetic sonorousness produces an excellent effect. The combination consists of one *soprano* Saxophone in B flat, two *alto* Saxophones, and a bass Saxophone in C, played by M. Sax himself. The first experiment in concerted music of a new instrument, to which there is nothing analogous, has shown that effects hitherto unknown may be drawn from it for the symphony.

[From an analysis of M. Halevy's *Juif Errant* by Fétis.]

#### ON THE ORIGIN, CONSTRUCTION, AND IMPROVEMENT IN THE ORGAN.

By T. H. TOMLINSON.

THE origin of the organ is of very great antiquity, and there is no doubt but the first idea of forming the instrument originated in the Huggab—i.e., Pan's pipes, or Syrinx—and by degrees has become the splendid instrument we now see. The organ, of all musical instruments, is the largest, the most complicated, the most harmonious, and, from its power, great variety, continuity of intonation, and its almost endless combinations and effects, is most justly entitled to be called the king of all musical instruments, as it imitates and includes nearly all. Its great solemnity of tone, its immense power, which, when played full, resembles a large orchestra, has made it the most suitable instrument for divine worship, and has, in consequence, been universally assigned a place in our churches. Yet it is the most indefinite of all instruments. One organ differs so much from another, not only in power and quality, but also in shape, in magnitude, and even in so many of the important details of its mechanism, that you will scarcely find two instruments alike. Indeed, organs agree one with another, for the greater part, only in this one grand distinctive principle—that their sounds are produced by compressed air acting upon certain pipes, by means of valves and keys placed under the control of the performer. The pipes of an organ are so numerous and varied, both in form and size, the degree of density of the air employed, the number of keys (or compass of the instrument), that the number of ranks or sets of keys, are all in a great measure indeterminate. The possible complication of its mechanism is so great, that it can only be bounded by want of room, and deficiency of pecuniary resources to carry out the speculations of the artist.

The organ lays claim to a very remote antiquity, and in its first state must have been very rude; and, as I once before stated that the Pan's pipes were first known to have originated in the wind passing among reeds, there is no doubt it must soon have been discovered that the air might be forced into a closed cavity,

and then distributed at pleasure to one or more tubes; and pursuing the contrivance a little further, something like a modern organ might have been produced. Indeed, Mersenne, in his "*Harmonie Universelle*," mentions an ancient monument in the Mattei Gardens, in Rome, on which appears the representation of a pneumatic organ. It is a small chest placed on a table. In front is a female figure, playing on a number of keys; and on the other side is a man blowing into the box with a pair of bellows, exactly like those in present use. St. Augustin, in his comments on the 56th Psalm, alludes to instruments inflated by bellows. He also gives us to understand that the ancients used the word "*organ*" as a generic term, and applied it to any musical instrument, and even to concerts formed by several persons singing at the same time. The descriptions given us by different authors who lived in the middle ages respecting musical instruments, prove that various attempts were made at several periods to improve them, and much thought appears to have been expended in discovering the best method of introducing air into the pipes of the organ. For this purpose, a fall of water was employed, and also hot water, which must be understood to have been steam. William of Malmesbury describes the manner in which the latter was used. He says, "The wind being forced out by the violence of the hot water, fills the whole cavity of the instrument, which, from several apertures, passing through brass pipes, sends forth musical noises." At length bellows were employed for the purpose, which were either worked by water or by the hand, and these two powers led to the distinguishing terms hydraulic and pneumatic, or water organ, and wind organ, although the ultimate result was the same in both. The invention of the former, which historians call the hydraulic organ, is attributed to Ctesibius, a celebrated mathematician of Alexandria, who lived about 150 or 120 years B.C. Vitruvius, the celebrated architect, is the first writer who gives any account of an organ of that kind.

There is very great uncertainty at what period the organ was introduced into the churches of western Europe; for it appears that for some time after the invasion of the barbarians, the use of the organ was unknown, and Pope Vitalian is supposed to have been the first to admit the instrument, about the year 670; but the earliest account to be at all relied on of the introduction of this instrument in the west, is the memorable epoch when the Greek emperor, Constantine Copronymus, sent one as a present to Pepin, King of France, which was about the year 755 or 757.

In the time of Charlemagne, organs became more common in Europe. The first organ which was introduced into the church appears to have been built at Aix-la-Chapelle, in the year 812, as some authors say, by order of Charlemagne, and others by the Emperor Louis le Debonnaire; however, all agree as to the time and place, and it is supposed to have been the first organ that was furnished with bellows, without the use of water.

The ingenious mechanic who presided at its construction formed many pupils, who erected organs similar to it, so that within thirty or forty years after the death of Louis le Debonnaire, Germany was able to supply Rome with both organs and organ-builders, which is demonstrated by a letter from Pope John VIII., addressed to Annon, Bishop of Frisingen, in Upper Bavaria. This Pope was elected in 872, and died in 882. "We beg of you," says he, "to send us the best organ you can procure, with an artist capable of managing it, and adapting it to the modulations requisite to the perfect performance of our music." Before the tenth century, organs were not only common in England, but exceeded both in size and compass those of the continent. St. Dunstan gave one to the Abbey of Malmesbury, in the reign of Edgar. Elfeg, Bishop of Winchester, obtained one for his cathedral, in the year 951, which was the largest then known. This is described in eight Latin verses, by Woolstan, the learned monk of Winchester, in the tenth century, of which Mason, the poet, in his "*Essay on Instrumental Church Music*," gives the following translation:—

"Twelve pair of bellows, rang'd in stated row,  
Are joined above, and fourteen more below.  
These the full force of seventy men require,  
Who ceaseless toil, and plenteously perspire:



Each aiding each, till all the wind be prest  
In the close confines of th' incumbent chest,  
On which four hundred pipes in order rise  
To bellow forth that blast the chest supplies."

The translator adds an explanation by no means unnecessary. "We are not," says he, "I think, to imagine that these stout bellows-blowers kept their bellows in action all the time the organist was playing. I rather think that his performance did not commence till they had filled the chest completely with wind, which he was afterward to expend by due degrees, as he found occasion."

I have already said that the organ was at first very rude in its construction; it was also extremely limited in its means. The keys were four or five inches broad, and must have been struck by the clenched hand, in the manner of carillons. The pipes were made of brass, harsh in sound, and the compass did not exceed a dozen or fifteen notes in the twelfth century; and nothing more was required than to accompany the plain chant. About that time half-notes were introduced at Venice, in an organ in the church of St. Saviour. Its compass was only two octaves, and in 1470 the important addition of pedals or foot-keys was made by Bernhard, a German, and we owe many improvements of the instrument to some of his countrymen. There are very few particulars recorded concerning organs of this country from the Reformation to the time of Charles I.; for during the civil wars which immediately preceded the restoration of Charles II., most of the organs throughout England were destroyed; some in the intemperance of fanaticism, others for the purpose of melting down their pipes to supply the soldiers with bullets. Camden mentions one at Wrexham; and Fuller has been strangely misquoted in describing it to have had pipes of gold.

The old organ in York Minster was probably the only one in the kingdom which escaped the organoclasts of those times; owing, no doubt, to the care of Lord Fairfax, who saved the painted windows of the cathedral. Before the late calamitous fire which occurred, there existed a representation of the instrument, of the date of the latter part of the fourteenth century. It was beneath the great niche, over the west window of which there is an organ carved in the pediment. The pipes appear without a case; and it has a single row of keys, on which an angel is playing from a music-book, held by two small figures of boys, or choristers, below, while another is behind, blowing the organ with a pair of common chamber bellows. The old organ was originally built by Robert Dallam, or Dillam, of London, blacksmith, who engaged to build a great organ for £297, with £5 more for his journey to York; and in the articles of agreement the price of each stop is distinctly specified. This sum did not provide for anything more than pipes, sounding boards, and three pair of bellows. It appears the case was made by a workman from Durham who was engaged for fifty-two weeks at twenty shillings per week. This was in the year 1638. Master Thomas Mace, in his quaint and highly curious work entitled "Musick's Monument," in 1676, begins his list of subscribers with upwards of thirty names of inhabitants of York, where it is probable that he was born, and where, he says, he first tendered it to notice. In this work he gives advice how to make "organists grow up as corn in the fields," and tells us that the most remarkable singing of psalms known in these latter ages, far excelling all other private or cathedral music, was in the cathedral church of the loyal city of York, during the siege of 1644; when, although it was "crumming, or squeezing full," and "the shot came in at the windows, bouncing about from pillar to pillar, like some furious fiend or evil spirit," nobody ever received the least harm! He also describes the organ "as a most excellent, large, plump, lusty, full-speaking organ, which cost a thousand pounds."

About seventy-eight years ago the instrument was repaired, and most probably the swell, two more pair of bellows, and some stops, were added. It was again repaired 1803, and the work was entrusted to the widow of Green, which cost nearly £800. The latest additions were executed by Mr. Ward; the total sum expended upon the organ, under the presidency of Dean Markham, was very little short of £2000. It then contained fifty-two stops,

and 3254 pipes, and for sweetness and richness in its quality of tone, was considered the finest in Europe. The late John Crosse Esq., in speaking of the improvements made in the organ at the first festival, says: "The whole of the recent improvements were planned by Dr. Camidge, and carried into effect under his direction. The execution of the work by Mr. Ward, the resident organ-builder, must doubtless confer on him great and lasting reputation, especially considering the difficulties with which he had to contend, in consequence of the strict orders of the Dean and Chapter that the case of the old organ should not be enlarged, nor any of the additional work be visible." And again, in 1823, when it was necessary to bring the keys sixty feet forward, and twenty feet below the organ-loft; and as the orchestra was erected at the back of the organ, the action by which this was effected was rendered still more complex, and the organist, when seated at the keys, faced the spectators, and was in immediate contact with the conductor at the pianoforte. The whole of this difficult labour was most skilfully and satisfactorily accomplished by the perseverance of Mr. John Ward, organ-builder, of York, and the finest instrument in the kingdom was thereby rendered capable of being used at the unprecedented distance of 120 feet—measuring along the line of the action of the trackers to the keys—from the performer. The pressure required was, of course, considerable.

### Original Correspondence.

THE LONDON SACRED HARMONIC SOCIETY.

(To the Editor of the Musical World.)

SIR,—We perceive in your report of the proceedings of the fourth annual meeting of "The London Sacred Harmonic Society," the following remarks attributed to the Chairman, the Rev. Charles Day, vicar of Mucking, Essex:—

"He, the Chairman, adverted to some professed friends of the Society among the members, whom he denominated *wolves in sheep's clothing*."

"He congratulated the Society on the retirement of many members of the Committee. It was not right to have any one on it, in whom the *greatest confidence could not be placed*."

"They had had certain individuals retire from the Committee, and they should be thankful for having got rid of the *black sheep*."

As the individuals who have retired from the Committee, and against whom these remarks are levelled, we, the undersigned, call upon the Rev. Charles Day, either to prove we merit the appellation of "*wolves in sheep's clothing*" and "*black sheep*," and to show distinctly where and in what manner we have betrayed any "*confidence*" reposed in us, or to withdraw his charges, and to apologise for them as public as they have been publicly made.

We cannot imagine a clergyman of the "Church of England" wilfully indulging, at a public meeting, in coarse language, and unfounded imputations against the character of any men; and yet we cannot account for the Rev. Chairman's sensitiveness, when he discovered the presence of a reporter taking notes, otherwise than upon the supposition that he felt conscious he could neither justify his language, nor substantiate his imputations. We were informed by several of our personal friends, before your report appeared, that such language had been used in reference to the retiring members of the Committee.

We are Sir, your obedient servants,

J. W. JENNINGS,  
HENRY WILLIAM SYNATT,  
EDWARD GARDNER,  
WILLIAM LOCKYER.

July 29, 1852.

### Reviews of Music.

"THE RECONCILIATION WALTZ"—AN IMPROMPTU—Composed by J. F. LEESON. Hime and Addison, Manchester; Hime and Son, Liverpool; Addison and Hollier, London.

This is a short piece, well written, and while easy enough to come within the means of performers of moderate capabilities, extremely showy and effective. It consists of a short introduction, a waltz, a brilliant variation, and a *coda*. The whole lies well for the hand and may be recommended as a useful lesson for practice.

"A NEW VOCAL METHOD," containing a Concise Introduction to Music, with Progressive Exercises, Scales, and Solfege; especially adapted to School Tuition, and fully calculated to prepare the Student for the more elaborate Studies of Bordogni, Crescentini, &c. &c. By JAMES BENNETT. R. Addison and Co.; C. and R. Olivier; Leader and Cook.

A vocal method, from so accomplished a professor as Mr. James Bennett, cannot fail to be received with pleasure. The present treatise has for its professed object to help the education of very young students. Mr. Bennett holds that it is a popular error to suppose "a very early practice of the voice is injurious to health," and quotes the opinion of Lablache, who says, "the study of singing may be undertaken at any age before fourteen or fifteen." At the time the voice changes Lablache recommends great care, and the avoidance of practising on extreme notes. This opinion of a great authority is shared by Mr. Bennett, who has composed his work "with a view to supply a means for such cultivation of juvenile talent" as is thus recommended. The exercises are progressive, beginning with the employment of a narrow compass of the voice until, as the pupil advances and his powers become developed, the whole available range of the organ is brought into practice.

What we have said will suffice to give a sufficient notion of the design of Mr. Bennett's method. All that we have to say is that the design has been accomplished in a complete and scholar-like manner, and that the "Vocal Method" is eminently well fitted to the purpose at which it aims. We recommend it without reserve.

"THE PAST IS ALL OUR OWN"—Ballad—Poetry by DESMOND RYAN—Music by ARABELLA GODDARD. Wessel and Co.

It is not necessary to remind our readers that the young authoress of this ballad is the youngest and most promising of all our native pianists. Whether in other than the executive branch of her art Miss Arabella Goddard is likely to attain eminence has yet to be established. The song before us is, of course, of too slight pretensions to enable us to form any idea on the subject. Take it, however, on the ground of its own merits and it may challenge criticism. It is a charming ballad. The melody is pure, gracefully expressive of the sentiment of the words, and, moreover, eminently vocal, a requisite not always studied by the song-writers of the day with sufficient earnestness. The accompaniment, written with great neatness, is appropriately simple. To conclude, this ballad is easy to sing and easy to play, and is worthy of recommendation on every account. It is likely to become a favourite in our concert-rooms. Few who were present at Miss Goddard's concert, this season, can have forgotten how well Miss Dolby sang it, and with what unanimity it was redemanded.

### Provincial.

TWESDAY.—LECTURE ON MUSIC.—Tewkesbury Mechanics Institution.—On Friday, the 16th inst., Mr. George Williams, of Moreton-in-Marsh, delivered a very scientific lecture, at the Town Hall, for the benefit of the above institution. The subject of the lecture was "The Critical Analysis of the terms Beautiful and Ugly as applied to Musical Composition, whether Harmonical or Melodial." The Rev. C. G. Davies (vicar) occupied the chair, and briefly introduced the lecturer as one who was no stranger to them. Mr. Williams was received with loud applause, and commenced by observing that he should not have appeared before them that evening had it not been for the flattering reception he had met with on a former occasion, and for the great interest he took in the promotion and welfare of such institutions. He then put the following question, upon which he intended to found his arguments—"Can it be right to use the terms Beautiful and Ugly in speaking critically of the merits or demerits of Musical Compositions, &c." His answer was that, in using the terms beautiful and ugly in reference to music, he did it metaphorically or figuratively. Perhaps there were many present who would object to the terms beautiful and ugly, and prefer them substituted by "harmonious" and "discordant" as being more classical. To those he would reply

—We cannot use the terms harmonious and discordant without being involved in paradoxical difficulties, as the point being argued stood thus:—The grand fugues, sinfonias, and other classical works of the great composers are not harmonious. And why so? Because they contain such extensive evolutions of harmony and modulation, all of which are conducted through such an immense mass of scientific discords, critically and technically defined in various systems of thorough bass, under the name of chromatic genera, and, therefore, if these works are not harmonious, they must necessarily be discordant. Again, by contrary argument, the before cited compositions are not discordant. Why so? Because the various sounds in such are considered by musical critics to be harmonious, and perfectly agreeable to our present theories of harmonic, melodial, and scientific progressions of sound, as defined in the very learned treatises of Godfrey Weber, Drs. Crotch, Callcott, Bushby, Burney, Rameau, Kolman, and Hawkins. The lecturer then explained the meaning of the paradox, and gave examples of the direct and inverted paradox; but for want of space we cannot insert the elaborate arguments he brought forward. Mr. Williams next introduced the theory of Bombét, in reference to his comparison of the works of the great composers, to the paintings of great painters, and in a variety of very clever arguments he ably defended M. Bombét's comparisons. He then criticised M. Bombét's curious dissertation on the nature and effect of the different keys in music, as given in that celebrated author's *Lives of Haydn and Mozart*, and, in proof of the correctness of M. Bombét's arguments, he referred to the overture of Haydn's oratorio of *The Creation*, which represents the rising of the sun, and the working of chaos into a world of sublime beauty, as a most positive and correct example of the perfect truth of M. Bombét's theory; inasmuch as that overture contains all known gradations and combinations of musical sound, from the most crude and distressingly discordant intervals, belonging either to diatonic, chromatic, or enharmonic genera, (so exhibited by Haydn to represent the confusion and disorder of a world in darkness and chaos) to the recitative and chorus with which the oratorio opens, and which form a most sublime specimen of harmony. The learned gentleman then put the following question—"Can different combinations of musical sounds be made imitative of scenes described either in poetry or prose?" To which he answered that the different oratorios of the great masters were sufficient evidence. As an example, "Comfort ye my people" (the long notes of which are exactly descriptive of a person crying in a desert or wilderness) was sung with great *éclat* by Mr. Horniblow, and loudly applauded. The lecturer then compared the orchestral arrangements of ancient times with those of modern days, citing the numerous new instruments invented since the time of Handel. He referred at length to the instrumental genius of Haydn, and concluded his lecture with critical strictures on the licensed progression of sound, as existing in ballads or songs, and dramatic and oratorial compositions. The following were the vocal illustrations:—"The Watchman," "Love and the sun-dial," "The Gypsy's Glee," Tollhurst's "Christmas Anthem," "Love and Music," "The Wreath," "Lilla's a Lady," "She wore a Wreath of Roses," "Comfort ye my People," and "Every Valley." "The Watchman" was cited by the lecturer as a good specimen of the most highly refined melody, combined with the most classical harmony; "Lilla's a Lady" was characterized as a specimen of bad or distorted melody, which was, however, disguised by the ingenuity of the accompaniments. The song, "She wore a Wreath of Roses," was given as an example of great elegance. Tollhurst's "Christmas Anthem" was exhibited as a composition of incorrect harmony, and bad prosodial arrangement, and consequently excited much laughter. The remaining pieces were ably criticised according to their several styles. The vocal part of the lecture was under the direction of Mr. J. T. Horniblow, organist of Trinity Church, whose vocal performances were much applauded, and did him great credit. Mr. Williams himself presided at the pianoforte, and was cheered throughout the lecture. His performance of the "Sun Flower Fantasia" was very brilliant, and elicited rapturous applause. A vote of thanks to Mr. Williams for his able lecture was carried unanimously, upon which the worthy gentleman briefly returned thanks, observing that his desire was the extension of musical knowledge, and the furtherance of such institutions as that

to which his hearers belonged; at some future time, if spared, he hoped again to have the honour of appearing before such a respectable audience as had honoured him that evening with their presence. Thanks were then voted to Mr. Horniblow for his valuable assistance, and to the vicar for taking the chair, and the business closed.

**BATTLE, SUSSEX.**—(July 27th).—The Sussex Archeological Society met at Battle Abbey, on Friday, July 23rd. The attendance was very great, numbering upwards of five hundred of the nobility, gentry, and visitors, &c., of Sussex. Mr. Dawes, Organist of St. Mary's Church, being requested to perform on the organ during the examination of the Church by the *savans* who accompanied the members, performed a number of pieces, the principal of which are comprised in the following programme:—Introduction, (Dawes); Slow Movement—Suite de Pieces—(Handel); Andante Larghetto—repeated by desire—(Mendelssohn); Andante, from Sonata No. 3, (Mendelssohn); Gloria, Twelfth Mass, (Mozart); Kyrie Eleison, (Pergolesi); Adagio, "Qui tollis"—Twelfth Mass—(Mozart); Chorus, "Let their Celestial," (Handel); Prelude in E Major—Fifth Suite de Pieces—(Handel); Overture, Occasional, (Handel). During the performance several persons entered the organ-loft to inquire for different pieces, and to express their pleasure in the performance, and admiration of the organ—a very powerful instrument built by Bevingtons.

### Miscellaneous.

**ARABELLA GODDARD.**—The report that this gifted young lady is about to proceed to America with Madame Sontag, is unfounded. Miss Arabella Goddard was solicited by Madame Sontag to accompany her on her intended professional tour to the United States, but for various reasons declined. Mdlle. Rosa Kastner and M. Emile Prudent have both been applied to, with what effect has not transpired.

**MISS EMMA GOODMAN.**—This young and rising English pianist was snatched from her admirers on the 27th ult., and united in the bonds of wedlock to Mr. P. Crook, of Carnaby Street, Golden Square, at St. James's Church, Piccadilly. Mrs. Crook, we believe, intends to follow up the profession of which she promised to become a distinguished member. We wish the charming and talented bride all the happiness she so well merits.

**THE BATEMAN FAMILY.**—After a provincial tour crowned with unvarying success, the gifted children, with Mr. and Mrs. Bateman, have returned to London.

#### HOW TO LEARN THE KEYS.

All the G and A keys  
Are between the black threes;  
And 'tween the twos are all the D's.  
Then on the right side of the threes  
Will be found the B's and C's;  
But on the left side of the threes,  
Are all the F's and all the E's.

[The above poem is addressed by the author to Mr. French Flowers.]

**NEW BEETHOVEN ROOMS.**—On Wednesday evening Signora L. Novelli gave a *soirée musicale* at the above rooms. The vocalists were Signora Novelli, Miss Stabbach, Signori Mercuriali, Calcagno, Ciabatta, and Paglieri. The Signora's voice is not adapted for a large concert-room. It is weak and small, and scarcely to be heard beyond the second seat from the platform. In a duet with Miss Stabbach, although the latter lady kindly tried to hide them, the deficiencies of Madame Novelli's voice were very distressing. Miss Stabbach sang the airs allotted to her with her usual taste and appreciation. One of them, a new song, "And thou may'st love as well as I," is a creditable composition, was sung charmingly, and honoured with an encore. The other song was in manuscript, and has been expressly composed for Miss Stabbach by Mr. Levy, and although not a composition of the first class, is a pretty *brochure*, and if published and sung a few more times by Miss Stabbach, may become a favourite. Signori Mercuriali and Ciabatta joined in a duet from *L'Elisir d'Amore*, and the former gave a *scena* and *romanza* from the *I Due Foscari*. The great

feature of the evening was a solo by Bottesini on the contra-basso, which was rapturously encored. The great instrumentalist, however, substituted "The Carnaval de Venice." A second duet from *L'Elisir d'Amore*, by Madame Novelli and Signor Ciabatta, closed an entertainment of the most gratifying character. The conductors were Messrs. Maurice Levy and Fossi.

**MUSIC AT GREENWICH.**—On Thursday evening Miss Elder, one of our local professors, gave a grand concert at the Institution, which was largely attended, the oppressive heat not keeping any of her friends away. The concert opened with a duet sung by Mr. Cummings and Miss Warman; the first song sung by Mr. Leffler was encored, as also nearly all his others; he was in first-rate voice. Miss Warman, "who is a pupil of the fair *beneficiaire*," has a beautiful organ of large compass, and sang her first song, "Fairy Dreams," with great taste and neatness of finish. This young lady has a first-rate teacher, and if she takes care will become a good vocalist. The fascinating Rose Braham, as usual, was the favourite of the evening, and sang for the first time a new Spanish song, entitled "The Spanish Gitana," with castinet accompaniment, which was rapturously redemanded, and in its place she sang her old favourite, "Sweet love arise," which was very nearly encored; her other songs, as is always the case, were quite the *furor* of the evening. Mr. Cummings sang "Phyllis is my only joy," with very nice effect, which was received with good humour by the audience. Miss Jacobs was encored in her song, but was not in her usual good voice; her other songs were well received. We advise this lady to be more particular, as her intonation is anything but good—means are at her command to become a fine singer. The pianoforte solo of Mr. Whomes was very neatly performed. The concert finished with "God save the Queen." The whole passed off with *éclat*. The conductors were Miss Haskins and Whomes, who performed their parts as conductors should do.—(From a Correspondent—not our own.)

**RINCK'S LIBRARY.**—Mr. Lowell Mason, of Boston, United States, has purchased of the heirs of the late composer, Rinck, of Darmstadt, the whole of his large and valuable library, which is now *en route*, via Rotterdam, to Boston. The library consists of—1. Works on the History, Biography, and General Literature of Music, including sets of the various musical periodicals in Germany during the last fifty years. 2. Theoretical Works—including all the books on the Science of Music which have been published in Germany. 3. Books of Church Music, Masses, Motets, &c., with many old books of Chorals, from the sixteenth century down to the present time. 4. Organ Music—an extensive collection, by German writers. 5. Scores of Operas, and Vocal Works, especially of the older German school. 6. Educational Works, Singing Schools, School Song Books, &c. &c. 7. Manuscript Music, including a collection of Psalms for double choir, by Rinck, and other Organ and Vocal Music, never published. 8. Autographs of many German composers. 9. A large Gallery of Portraits, many now exceedingly rare.—*New York Musical World*.

Mr. MAURICE LEVY, the talented pianist, has left London for a two months' tour in Germany.

Mr. W. E. JARRETT, the composer and pianist, has returned to Cheltenham.

PAUER, the well-known pianist, has gone to Germany to be married, and will return to London in the autumn.

**SURREY ZOOLOGICAL GARDENS.**—There has been but little novelty here since our last. The gardens continue to fill. The fair Cicely Nott sings Bellini's polacca from *Puritani* very nicely, and also a Spanish song, with a castanet accompaniment. A selection from Weber's *Oberon* has contributed to give that classical character to the selections which the directors are always careful to preserve. The "Temperance Fête" advertised for next Wednesday and Thursday, with the Illuminated Bazaar, is expected to be brilliant and crowded.

**REUNION DES ARTS.**—Last Monday was the final *soirée* of this season, and a most excellent and classical programme was provided for the occasion, and which commenced with Mozart's quartett in E flat, and was performed by Messrs. Jansa, Kreutzer, Goffrie, and W. F. Reed, with an attention to light and shade rarely heard even at the best concerts of this kind, and the contrast of the *pianissimos* and *fortissimos* produced a fine effect. Miss Rowland



sang Rossini's difficult aria, "Bell raggio," and a song by Zingarelli, with nice execution and very good taste; and the Misses Mc Alpine a pleasing duet by Panofka, which was very much applauded, and Herr B. Bruckmann Beethoven's "Adelaide," in a musician-like manner. The great features of the evening were Beethoven's grand trio in D, excellently interpreted by Madame Goffrie, Herr Jansa, and Mr. Reed; and the piano and violin sonata dedicated to Kreutzer, in which Madame Goffrie and Herr Jansa, both eager to do full justice to so great a composition, were most successful, and played admirably. The variations were alternately very much applauded, and we never heard the difficult and brilliant variation for the violin happier interpreted than by Herr Jansa, and the alterations he made at the repeat of the parts were very effective, and, we think, legitimate. At the end of the programme notice was given that the winter season will commence in October. The rooms were crowded with fashionable company.

**NEW METHOD OF TUNING VIOLINS.**—A very clever and ingenious invention has just been introduced by Mr. R. Guinness, Professor of Music, the purport of which is to obviate the present difficulty experienced in tuning violins, violoncellos and tenors, the pegs of which invariably are apt to revolve back, or else to bind so much as to require great pressure to remove the peg from its position. On this new principle, it appears no pressure is used, the mechanical construction, without metal or machine, is most simple and effective. We have seen metal attached, on the universal screw principle, the same as double basses, guitars, &c. but on violins, violoncellos, and tenors, the smallest portion of metal has been found to injure the tone, producing a harshness and liable to jarr. Mons. Savori, Lindley, Nadaud, and other distinguished professors and amateurs, have expressed their high opinion of its merits. We sincerely hope Mr. Guinness will meet with that encouragement, his novel invention so much deserves.

**DR. WESLEY v. BURTON.**—Mr. Watson and Mr. Manisty were for the plaintiff, and Mr. Sergeant Wilkins for the defendant. The plaintiff is Dr. Wesley, formerly organist at Leeds parish church, and now of Winchester Cathedral, and the defendant is a Professor of Music, and the successor of the plaintiff at Leeds. The action was to recover the sum of £158 1s. 9d., being the balance of an amount due from the defendant to the plaintiff, for a business sold to him in 1849. In 1846, plaintiff contemplated leaving Leeds, and an agreement was then drawn up between himself and defendant, by which the latter consented to purchase the goodwill of plaintiff's business for 500 guineas, 250 to be paid on the doctor leaving the town, and 250 in twelve months after. The plaintiff, however, did not leave Leeds until 1849, when he obtained the situation of organist at Winchester Cathedral. Prior to going away he saw the defendant, and asked him if he was willing to abide by the agreement made three years before, to which he replied he was; but in reality he had not, as he had only paid £350. A verdict was then taken for £100.—*Leeds Times*.

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